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AUTHOR Larson, Charles U.
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ABSTRACT

Kenneth Burke's concepts of identification, the five terms of dramatism, and strategic uses of ambiguity can be successfully taught to undergraduates if appropriate and familiar examples are used. Print and electronic advertising offer the instructor an up-to-date, familiar, and abundant source of classroom examples. Market segmentation models such as the V.A.L.S. system developed by Arnold Mitchell and advertising techniques used to create manipulative messages about topics like the modern woman, an extraordinary automobile, or an exotic fragrance are all very useful in teaching these concepts which, while apparently simple at first glance, are revealed as complex in the course of in-depth discussion. For all three concepts, advertising examples developed as classroom examples can be used not only to facilitate lecture material but also as a basis for individual learning projects. (Suggested student assignments for each concept are included, as are 20 sources; market segmentation reports and advertisements discussed in the paper are attached.) (KEH)

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TEACHING BURKE USING ADVERTISEMENTS

by

Charles U. Larson, Northern Illinois University

(A paper presented at the Speech Communication Association, November, 1989, San Francisco)

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Abstract

Instructors encounter several challenges in teaching undergraduate students about the works of Kenneth Burke. While some of Burke's useful concepts are relatively easy to commuicate on a surface level, students frequently miss the richer and deeper implications of the terms or concepts. Undergraduate students also expect the concepts to have utility in the "real world." Further, Burke's examples for those concepts are frequently either out-of-date for today's students (e.g., Mein Kampf, the League of Nations, socialism in the 30's, the British Empire, etc.), or they are beyond most undergraduates (e.g., references to the philosophies of Spinoza, Hobbes, Leibnitz, Descartes or Marx). However some of Burke's notions can be taught to undergraduates if appropriate and familiar examples are used. This essay offers print, radio, and television advertisements as such vehicles. Teaching examples and student assignments are suggested for three of Burke's concepts: identification, the five key terms of dramatism and the resulting ratios, and Burke's references to the persuasive resources of ambiguity.

This essay describes three Burkean concepts/terms that are most easily comprehended by undergraduate students and offers several ideas and examples for using electronic and print advertising to teach these concepts. The concepts or terms considered here are:

1. **identification,**
2) the **five terms of dramatism,** and
3) **the persuasive resources of ambiguity.**

Identification

In our discipline, **Identification** is most frequently associated with persuasion and audience analysis, and Burke's discussion of the term has a similar focus:

> "A is not identical with his colleague, B. But insofar as their interests are joined, A is <u>identified</u> with B. . . .To identify A with B is to make A 'consubstantial' with B. . . .in acting together, men have common sensations, concepts, images ,ideas, attitudes that make them <u>consubstantial</u>."1

> ". . .a speaker persuades an audience by the use of stylistic identifications; his act of persuasion may be for the purpose of causing the audience to identify itself with the speaker's interests; and the speaker draws on identification of interests to establish rapport between himself and his audience."2

So initially, the concept of identification seems clear enough--it is simply a way of putting audience analysis into persuasive practice. But as serious students of Burke realize, "identification" and "consubantiality" involve more than audience analysis as discussed in persuasion textbooks where it focuses on demographics or other measurable audience characteristics. When Burke indicates the richer meanings he associates with the term, student confusion may arise:

* Identification also implies division3 according to Burke.
* Ultimate identification, consubstantiality or cooperation is best exemplified in war according to Burke4
* "In pure identification there would be no strife."5

Commercial advertising offers an ideal "text" for teaching these more complex elements of identification. When students discover examples of identification at work in a familiar context like advertising, they are more likely to understand its complexities. Students are aware of market research and consumer behavior which fits nicely with Burke's description of identification as a joining of interests which involving "common sensations, concepts,

images, ideas, and attitudes."6 Students are quick to see and discover how the consumer is drawn to the product by various "emblems of identification" such as:

1. Testimonials on behalf of the product given by high credibility sources; whose lifestyles (and hence values) are associated with product use.

2. The degree to which the taste, style, and values of a culture are reflected in the products which identify the fashion or style of the times.

3. Identification via products is a common form of self realization, self expression, and self celebration.

These techniques for prompting purchase behavior are similar to Burke's elaboration of his central term:

> In surrounding himself with properties that name his number or establish his identity, man is ethical. (Avarice is but the scenic term 'property' translated into terms of an agent's attitude or incipient act.) Man's moral growth is organized through properties, properties in goods, in services, in citizenship, in reputation, in acquaintanceship and love. . . .Here is <u>par excellence</u> a topic to be considered in a rhetoric having identification as its key term.7

A good example of how advertisements can be used to teach the concepts of identification and underlying shared substance is an ad for the now endangered <u>Ms.</u> magazine (seee appendix). The ad recently appeared in an issue of <u>Advertising Age</u>, a publication aimed at advertisers, not consumers. The ad promotes the advantages of using <u>Ms.</u> as an

advertising vehicle to prompt identification between the magazine's readers and the products advertised therein. The ad maintains, that Ms. appeals to a particular kind of demographic, sociographic, and psychographic consumers who are seeking products as "emblems of identification."8

There are several "signifiers" of identification in this ad. They demonstrate identification between Ms. magazine readers and certain styles, attitudes, values, sophistication and lifestyles. For example, surrounding the Ms. model's head and body are several objects (like the keys to an Audi) which signify a shared substance (or consubstantion) with upscale consumers. For example, a champagne cork and a florist's card signed with a man's name both signify that the Ms. reader is a good target for products identified with sentimentality and/or love needs. A passport and American Express card identify the Ms. reader as a world traveler and as a person willing to use credit. A child's crayoned picture of a stick-figure female with the word "Mommy" scrawled under it indicates that Ms. readers are also successful working mothers who would be likely to purchase or use labor and time-saving products. Some of the other objects pictured in the ad indicate that the Ms. woman uses and is thus a potential target for

cosmetics (e.g., the tube of lipstick), jewelry (e.g., her gold earrings and bracelet), and technology (e.g., the solar powered calculator). Tic Tacs breath mints and Bayer aspirin both identify the Ms. woman as someone familiar with stress, who is thus a target for stress-reducing services or products (e.g., relaxation training, physical exercise devices, and mild sedatives). A $100 bill falling out of her pocket indicates that the Ms. reader wants to be identified as an affluent female. While the hypothetical "Scene" and "Act" of the ad is unlikely--a woman lying upside down and having all of her belongings tumble out of her pockets--it also suggests the "substance" of the Ms. reader; she is daring, sexually desirable, confident, stylish and affluent.

Interestingly, a female reader of Advertising Age wrote a letter of outrage to the editor of noting that ". . .any woman worth her gender. . . ." wouldn't get into this position and that women carry their things in purses not in pockets. While she may have been right, the publishers of Ms. at the time (they also publish quite a different magazine entitled Sassy) claimed they were trying to alter the magazine's image by from one targeted at

ardent feminists to one targeted at affluent post-feminists. These women are upscale, successful Yuppies and/or Muppies (Mature Urban Professionals) in their middle years--the baby boomers now turning forty and coming to terms with the realities of parenting, career obligations, and the lost idealism of youth. In other words purchasing (which has been cued by clever advertising) serves as a means of "sell-a-brating" the Ms. self. In A Rhetoric of Motives, Burke's addresses this persuasive process:

> But we are clearly in the region of rhetoric when considering the identifications whereby a specialized activity makes one a participant in some social or economic class. "Belonging" in this sense is rhetorical."9
>
> and
>
> ". . .we must think of rhetoric not in terms of some one particular address, but as a general body of identifications that owe their convincingness much more to trivial repetition and dull daily reinforcement than to exceptional rhetorical skill."10

So, advertising creates attractive means of instant identification by promoting products that solvee our belonging needs.

There are several assignments which can be used to engage the student into exploring identification as it appears in print or electronic advertising:

1. Students can express their own self identification by collecting print or electronic advertisements to which they feel most likely to respond. They can discuss their choices in class.

2. Students can create advertising appeals for a real or hypothetical product using slogans, props, background music, lyrics and other elements of advertising details to create identification with an intended consumer. In this way, students not only demonstrate their understanding of identification, but they use it.

3. Each student is assigned a popular magazine or periodical (e.g., People, Sports Illustrated, Field and Stream, Vogue, Seventeen, The National Enquirer, etc.) and presents an analysis of the publisher's intended audience by referring to tactics used to create identification with the reader (e.g., type of story, writing style, editorial policies, visuals, etc.) as well as evidence that identification has occurred (e.g., letters to the editor, advertisers who use the publication as an advertising vehicle, the nature of the classified ads, etc.).

The Pentad, Key Terms, and the Ratios

The most frequently taught Burkean concept or model is probablythe Dramatistism Pentad, its five key terms, and the resulting ratios. The connection between these and identification as well as the development of a key term or terms makes sense to most students. As Burke notes:

> ". . .in pondering matters of human motivation, one can simplify the subject by this pentad of key terms which are understandable at a glance."11

However, when one moves beyond the simple task of using the pentad to label the tactics of identification (e.g., to a discussion of key terms, the ten ratios, or the relationship of each term to a philosopical school), undergraduates may be confused. In other words, they stumble when the surface simplicity of the pentad is ". . .developed into considerable complexity. . . ."12 They see dramatism as a tool of rhetorical or literary criticism, but they can not easily identify where the pentad operates in the "real world" of their own everyday lives.

Again market segmentation is a useful advertising concept to use in providing examples of dramatism at work. In this case, however, the focus is not on the overall persuasive strategy, but on the terms of the pentad and the ratios as tactics of achieving identificaton. For example, most print and electronic ads can be identified as aiming at one of the key terms of the pentad or at one of the ratios over the others. Discussion and analysis of such advertisements simplifies the concepts. As was the case with the use of advertising examples in teaching identification, these examples not only demonstrate the potential "real world" utility of the pentad and the ratios, but they frequently motivate students to find their own

examples of ads which trade on some exigency of the Scene, Act, Agent, Agency, or Purpose. Having discovered their own instances of Pentadic "identification," students enjoy designing advertising tactics (e.g., ad copy, storyboards, visuals, slogans, logos, etc.) which are aimed at a particular term of the pentad or which use one of the ratios.

There are several existing theories and models of market segmentation which are useful to illustrate the persuasive use of the pentad and its ratios. Some market segmentation grows out of demographics which are, by definition, an Agent-oriented data base which clusters consumers according to their individual traits as reported to the U.S. Census and other similar sources. Socio-graphic segmentation, on the other hand, grows out of a Scenic-oriented data base in which consumers are clustered according to the kinds of neighborhoods in which they live, while Psychographics clusters groups consumers according to their attitudes, interests, and values--obvious Purpose centered factors.

A good example which uses all three methods of segmentation also reveals the key terms of the pentad in use and how the paired terms of the ratios are generated. The

V.A.L.S. system, was developed by Arnold Mitchell at the Stanford Research Institute.13 This system segments the market by divided consumers into three general categories on the basis of their purchase motivation(s). At the bottom of the economic hierarchy is the **Need-Driven** market segment which is motivated by survival needs and which is hence an Act-focused segment. Then there is the **Outer-Directed** segment which responds to pressures of outside world and the interpersonal demands of society. These consumers are Scenically-focused and would be good targets for products which are emblematic of status, success, and traditionally acceptable behavior. Finally there is the **Inner-Directed** segment which is motivated by needs to fully experience life events which express the self and which thus reflect the Purpose term of the pentad.

So the three major segments in V.A.L.S. provide a key term, and this term acts as the dominant element in a ratio.

Using the V.A.L.S. system, these general categories are subdivided into more specific consumer subsets which are tied to demographic, sociographic, and psychographic variables. As noted above, the key term of the subsegments form the second term in a ratio. For example Inner-Directed consumers are subsegmented into **Experientials** who are

consumers with several distinct motivations. They want to have many and varied experiences. They are introspective and frequently artistic and are good targets for advertising emphacizing the Purpose/Agent ratio. Another subsegment of the Inner-Directed category are the **Societally- Conscious** consumers. They have great concern over environmental issues, have a strong sense of societal responsibility and are likely to join the Sierra Club or Greenspeace, and they would be good targets for a frugal gourmet cookbook and energy-saving devices. They are good targets for messages focusing on the Scene-Purpose ratio. In the Outer-Directed category, we find **Belongers** who are nostalgic and conventional with family-oriented purchase habits. "Old Fashioned" product claims using a Scene-Agent ratio, work with this market segment.

Similar ratios can be generated from the rest of the V.A.L.S. model. Each demonstrates the power of the pentad and the resulting ratios to identify market segments and subsegments.

Another market segmentation model which is useful in teaching the pentad and ratios is **Prizm** (see appendix). It is based on the work of Michael Wise in his book The Clustering of America and is marketed by the Claritas

Corporation of Chicago.13 This system uses sociographics to categorize consumers into one of twelve social groupings that can be thought of as Scene-Agent ratios (e.g., one segment is described as: "Educated, affluent executives and professionals in elite suburbs" or "Middle class, post-children families in aging suburbs and retirement areas). Students enthusiastically provide examples of product types, brand names, slogans and ad copy which would and would not appeal to these Scenes/Agents.

Examples such as these are helpful in demonstrating some of the complexities of the ratios and the way they are inter-related. As Burke notes:

> Let one of these crusted distinctions return to its source, and in this alchemic center it may be remade. . . .it may again be thrown forth as a new crust, a different distinction. . . .so with our five terms certain formal interrelationships prevail among these terms, by reason of their role as atributes of a common ground or substance. Their participation in a common ground makes for transformability.15

As was the case in the V.A.L.S. system, these major categories are sudivided using psychographic or lifestyle variables. Again, pentadic ratios can be generated from these sub-segments. For example, one subset of the affluent executives living in elite metropolitan suburbs is called "Blue Blood Estates" dwhich suggests "Scene/Purpose" and/or

"Agent/Purpose" ratios and again can lead to student assignments dealing with appropriate product types, brand names, media preferences, format preferences, daypart preferences and even ad copy which would appeal to this market segment. And one could spin out similar ratios for subsets of the Prizm model as was done with the V.A.L.S. system. The Prizm segments seem much more likely to prompt student-volunteered examples because of the more dramatic names given to the subsegments (e.g., "Pools and Patios," "Two More Rungs," "Blue Chip Blues," "Single City Blues," "Shotguns and Pickups," "Towns and Gowns," "Hardscrabble," "Furs and Station Wagons," and "Tobacco Roads.").

These and similar market segmentation models are referenced in most libraries, and many companies marketing various applications of the models are frequently willing to send materials, sales videos, and sometimes even guest speakers to college classes to explain the systems. The task of market segmentation is especially suited for teaching not only the basics but some of the complexities of the pentad. Furthermore, using this explanatory method not only demonstrates the utility of the pentad, but its complexities can also be simplified using existing print and electronic. Again, students are very willing to provide

numerous examples of advertising which show the terms of the pentad being used as the key terms for certain market segments.16

Some suggested student activities follow:

1. Have students select an existing product which seems focused on one of the terms of the pentad (e.g., the Marlboro Man ads which focus on Agent) and have them rewrite ad copy for the product which is based on one or more of the other terms of the pentad (e.g., Marlboro Country to illustrate a Scenic key term, The Marlboro Filter to illustrate Agency as a key term, etc). The same thing can be done using to terms of the pentad in the same advertisement to illustrate the complexities of the ratios.

2. Have the students write ad copy for a given product/market segment. The ad copy should be targeted at a given market segment (e.g., the "I Am Me" segment in the V.A.L.S. system). It should be cast in one of the key terms of the pentad. Then the students try to "transform" their ad copy by letting their key term "return to the center" or ". . .common ground or substance. . . ." (which, in many cases, is a dramatic episode) recast in a new form--a different key term of the pentad.

The Strategic Uses of Ambiguity

A final Burkean concept (related to identification and the pentad) is the "strategic use of ambiguity." Burke's notes on ambiguity run quite contrary to classical advice on persuasion where such things as concreteness, abundant evidence, and stylistic embellishment are all associated

with effective persuasion and are encouraged. Burke reverses the classical position when he points out the centrality of ambiguity in bringing about persuasive transformations:

> "Hence, instead of considering it our task to 'dispose of' any ambiguity,. . . . we rather consider it our task to study and clarify the resources of ambiguity. For in the course of this work, we shall deal with many kinds of transformation--and it is in the areas of ambiguity that transformations take place; in fact without such areas, transformation would be impossible.17
>
> "Accordingly, what we want is not terms that avoid ambiguity but terms that clearly reveal the strategic spots at which ambiguities necessarily arise."18

In several places, Burke suggests that such ambiguities are created by concealment, mystification, and incompletness which encourages the audience to provide the necessary details for discovery, de-mystification, and a return to symmetry and wholeness.

In a related line of argument addressed to electronic media, Marshall McLuhan maintained that electronic communication technology was largely experiential in nature and that as a result, it worked best when it was a "fuzzy," incomplete, and hence ambiguous message in its advertisments, its political heroes, and its newsreporting among other things.19 These incomplete messages allow the

audience to "fill in" information which is drawn from their own pool of experience, and thus they participate in and indeed "create" their own persuasion. This characteristic of contemporary electronic and print advertising demonstrates what Burke means when he refers to the strategic use of "the resources of ambiguity." Many advertisements use various tactics to get audience involvement and participation--free samples, scratch and sniff, holograms, etc. These current and understandable examples demonstrate to students the powerful persuasive uses of concealment, half truth, abstraction, incompleteness mystification and others, all of which show the strategic use of "ambiguity."

Take for example, a series of television and print reinforcement advertisements which have been running for a new model of automobile by Nissan called "Infinity." Though the promotion of the product has been frequent, in multiple media, well-timed, and of course, very expensive, the manufacturer/advertiser deleted any pictures the vehicle in any of its advertisements until the end of the campaign and then only minimally or briefly--ambiguious at best. For example, considera recent print version of the ad (see appendix). Only the word "Infinity" appears on a

double-truck picture of a newly-mown hay field with three large round bales stretching across the pages, thus creating strategic ambiguity about the automobile. In a recent television portion of the campaign, two men are seated at a table in an otherwise palatial hall filled with pillers and palace furniture, chandeliers, etc. They are discussing luxury, taste, and elegance--expecially the elegance of dry fly fishing. The scene cuts from the hall to the word "Infinity" and nothing more on the screen. This mystification or concealment of the product creates powerful and involving ambiguity. The ambiguity, in turn, encourages consumers to make the product more concrete by using their own imaginations to co-create the "meaning" of the product. So advertisements can also be used to demonstrate how concealment and mystification employ resources of ambiguity to prompt audience participation and as a result, powerful persuasion.

Another campaign using both print and television advertisements is for Calvin Klein fragrences for men and women (see appendix). The ads utilize incomplete messages which only ambiguously hint at the motivation for purchasing the product. Typically the Klein ads are nearly (if not totally) copy free--other than the product name and or

bottle, there is no copy in the advertisements. Instead, we see individual models or groups of them, all attractive, sensual and posing in various states of dress or undress. Sometimes an involving "scratch and sniff" tab is included to encourage consumer participation. In one ad the female model seems be engaged in a menage a quat and the entire page is printed in blue and black, thus making it difficult to decode. This abstraction is done to cause readers to spend time participating with the ad. In another print ad, the models are situated on various levels of a monolithic block structure seemingly in worship or adoration of the product and one another. In a recent television spot, an innocent looking female face appears on the television screen with a bottle of the product beneath and merely whispers the product name--"Obsession--for men."20 the power of the ambiguous to persuade is clear in these and other examples involving a variety of product categories. Again students are quick to identify and share other examples of the use of ambiguity.

In a final example involving the direct marketing industry, two different envelopes were tested in a mail offer. The envelopes contained the same persuasive "package"--identical letters, bochures, involvement and

response devices such as the business reply card (see appendix). The product being offered was a subscription to a new travel magazine called Traveler by Conde Nast. The "teaser" on the front of the two envelope was also identical. It read:

> "ANNOUNCING. A magazine for people who love to travel but don't care much for travel magazines. (and at the bottom of the envelope) "SPECIAL NEW PUBLICATION OFFER ENCLOSED"

The major difference in the envelopes was that, while one was totally ambiguous except for color red, the other included photo of a person in a vacation spot. In the test package, the envelope was a bright red with no visual--just the above-noted copy. In the experimental package, the envelope was a more mysterious black but also reduced ambiguity by depicting an attractive, bejeweled and well-endowed woman in a bathing suit at the beach surrounded by men. She was holding a drink in her hand and appeared aware but not impressed by the attention she was getting from the young tanned males on the beach. In other words, the text package was less ambiguous. Test results showed that the ambiguous red envelope drew a significantly larger response than the more concrete test package. While reasons for the different response rates must remain speculative, it

is interesting that the less ambiguous or more concrete pedrsuasive message was less effective.

These and other examples of the strategic use of "the resources of ambiguity" have been successful used to teach the Burkean concept of ambiguity. Several possible teaching activities/assignments follow:

1. Students may begin with a very unambiguous, concrete, and specific persuasive message (e.g., a cigarette advertisement with very detailed charts showing the amounts nicotine and tar contents of various brands). The effectiveness of this version of the ad can be experimentally "tested" using fellow students. More ambiguous versions of the ad can then be developed in "dummy" formats by the student and then tested against the initial specific and unambiguous version.

2. Students can assemble various magazine ads for different brands in the same product class and compare them for degrees of ambiguity. The same procedure can be used for comparing differing degrees of ambiguity in radio, television or direct mail advertisements. Students can also rewrite the copy and/or scripts for such ads by either increasing or decreasing the level of ambiguity and can share their work with the rest of the class in a term project/paper or oral report.

3. There are several sources which can be used to identify ambiguous language usagee in advertising. Carl Wrighter's book I Can Sell You Anything[21] and its description of "weasel words" is a good example. Others include Hugh Rank's Persuasion Analysis: A Companion to Composition,[22] his The Pitch,[23] and Larson's Persuasion: Reception and Responsibility.[24]

Conclusion

Print and electronic advertising offer the instructor an up-to-date, familiar and abundant source of classroom examples. These examples are very useful in teaching concepts which, while apparently simple on first glance, are complex with in-depth discussion. Three such complex concepts from the work of Kenneth Burke are identification, Dramatism, the Pentad with its Ratios, and strategic uses of Ambiguity. In all three cases, advertising examples developed as classroom examples not only can be used to facilitate lecture material but can also be used as a basis for individual learning projects.

Sources:

1. Burke, Kenneth, A Rhetoric of Motives (New York: Meridian Books, 1962) p. 544.

2. Ibid., p. 570.

3. Ibid., p. 546.

4. Ibid.

5. Ibid. p. 549.

6. Ibid., p. 544.

7. Ibid., p. 548.

8. A more complete analysis of the ad for Ms. using a semiological methodology is included in Chapters 4 and 10 of the fifth edition of my textbook in persuasion. See Charles U. Larson, Persuasion: Reception and Responsiblity. (Belmont, CA: Wadsworth Publishing Company, 1989) pp. 114-117 and especially pp. 334-35.

9. Burke, Kenneth, A Rhetoric of Motives p. 552.

10. Ibid., p. 550.

11. Burke, Kenneth, A Grammar of Motives (New York: Meridian Books, 1962). p. xvii.

12. Ibid., p. xviii.

13. Mitchell, Arnold, Nine American Liestyles: Who We Are and Where We Are Going (New York: Macmillan and Company, 1983).

14. Wise, Michael, The Clustering of America (New York: Harper and Rowe, 1988).

15. Burke, A Grammar. . . p. xxi.

16. Examples of such segmentation models and companies include: "The Lifestyle Selector" by National Demographics and Lifestyles Inc. of Denver and the A.C.O.R.N. system by C.A.C.A of Washington D.C.

17. Burke, A Grammar. . . p. xxi.

18. Ibid., p. xx.

19. McLuhan, Marshall. Understanding Media: The Extensions of Man (New York: Signet Books, 1964).

20. Several copies of such print ads are included in the appendix to this paper.

WHAT DO YOU CALL A WOMAN WHO'S MADE IT TO THE TOP?

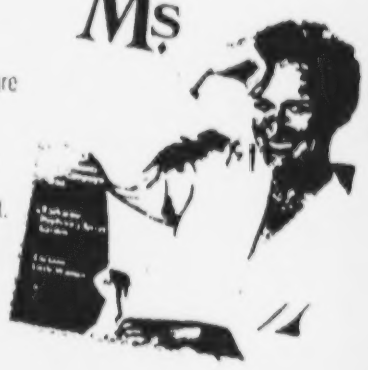
Ms

She's a better prospect than ever. Because we've turned the old *Ms.* upside down to reflect how women are living today. And you're going to love the results.

The new *Ms.* is witty and bold, with a large size format that's full of surprises. Whether it's money, politics, business, technology, clothing trends, humor or late breaking news... if it's up-to-the minute, it's part of the new *Ms.*

So if you want to reach the top women consumers in America, reach for the phone. And call Linda Lucht, Advertising Director, *Ms. Magazine*, One Times Square, New York, N.Y. 10036. Tel. (212) 704-8581.

Ms



The new Ms. As impressive as the woman who reads it.

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Every PRIZM Cluster Is A Unique Showcase of Consumer Behavior

Blue Blood Estates

	What They Like...	And Don't Like
Automobiles	Jaguar	Monte Carlo
Electronics	Home Computers	CB Radios
Fast Food	Friendly's	Pizza Hut
Investments	Treasury Notes	Christmas Club
Leisure/Sports	Skiing	Pro Wrestling
Magazines	Barron's	Grit
Package Goods	Frozen Pastry	TV Dinners
TV Programs	Cheers	Gimme A Break
Vacation/Travel	Foreign Travel	Camper/Trailer
VALS Type	Achievers	Survivors

NEW MELTING POT

	What They Like...	And Don't Like
Automobiles	Mitsubishi	Ford Escort
Electronics	Portable Radios	Hair Curlers
Fast Food	Arthur Treacher	Popeye's
Investments	Certs. of Deposit	Credit Unions
Leisure/Sports	Horse Racing	Hunting
Magazines	Metro. Home	True Story
Package Goods	Yogurt	Pizza Mixes
TV Programs	Hill St. Blues	20/20
Vacation/Travel	By Railroad	Cruise Ships
VALS Type	Experientials	Sustainers

Norma Rae-Ville

	What They Like...	And Don't Like
Automobiles	Bonneville	Saab
Electronics	Hair Irons	Slide Projectors
Fast Food	Hardee's	Ponderosa
Investments	Personal Loan	Brokerage Account
Leisure/Sports	Roller Derby	Live Theatre
Magazines	Nat'l. Enquirer	Forbes
Package Goods	Canned Hash	English Muffins
TV Programs	A-Team	Family Ties
Vacation/Travel	By Bus	Passports
VALS Type	Survivors	Experientials

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The Target Marketing Company

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Why PRIZM Is the Re in Cluster Segme

THE PRIZM CONTRIBUTION TO MARKETING SCIENCE

Originally conceived and pioneered by CLARITAS in 1974, **PRIZM** is a market segmentation system that . . .

- Classifies every American neighborhood into forty basic lifestyle segments, or *Clusters*.
- Needs *only* home addresses to assign consumers into these forty Clusters, and . . .
- Is designed to explain, predict and target consumer behavior.

Compared to all other segmentation methods, the PRIZM System offers three unique advantages:

1. Customer File Enhancement

Needing *only* street addresses, PRIZM can Cluster-encode your own in-house customer files, and convert these previously dormant files into the driving engines of your marketing action plans.

2. Integrated Market Analysis

Once coded, your customer files can then be integrated with all other marketing databases, including:

- Consumer market surveys & purchase records
- Broadcast audiences & cable TV subscribers
- Print media circulations & reader surveys
- Compiled & direct-response mailing lists
- Retail stores & trading areas by type/SIC
- Media, metro & custom market definitions

Thus PRIZM links every key marketing resource into one predictive framework for the selection of consumer targets.

3. Pinpoint Market Targeting

And once consumer targets are defined by PRIZM Clusters, then the system becomes a pinpoint targeting tool. Because every PRIZM target is locatable by address, you can *hit* these targets, right where they live, using local print, TV, radio, and outdoor media, direct-mail promotions, selective retail merchandising and site analyses.

No other segmentation method ever combined such analytic and targeting power in a single marketer's tool.

If you believe the PRIZM System may be the right answer for

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(703) 683-8300

How the PRIZM System Was Designed & Built to Target Consumer Behavior

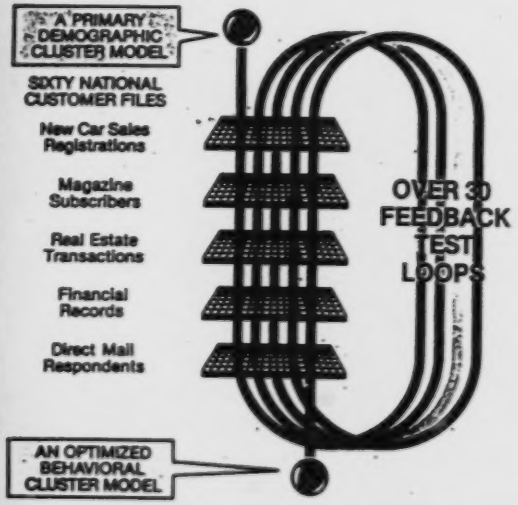
DEFINING THE FORTY LIFESTYLE CLUSTERS

This unique PRIZM combination of optimal geographies and key factors was then introduced into Cluster analysis, which produced forty basic *demographic* classifications of neighborhoods.

Had this been our first effort (as in 1974) the process would have ended here. But this was 1983. We had nine years of PRIZM applications experience, our tape library was full of national customer files, and we had a unique opportunity to go beyond demographics and enhance the power of our system.

Behavioral Optimization

With client authorization, sixty of our most powerful customer files were organized into a multi-dimensional, behavioral test screen. Our demographic Cluster model was then modified by a systematic adjustment of factor weightings, in over thirty feed-back test iterations, to produce a clear winner, a PRIZM Cluster model with maximal discriminating power across *every* dimension of consumer behavior.



Only CLARITAS had this capability; only the PRIZM System was fine-tuned for differentiation of consumer behavior.

ASSIGNING EVERY NEIGHBORHOOD TO ITS CORRECT PRIZM CLUSTER

Final Cluster Assignments

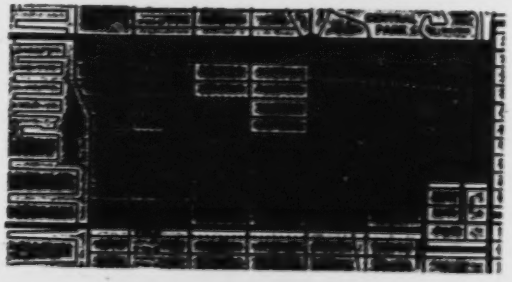
We now had forty optimal Cluster definitions, which might be likened to statistical 'cookie cutters'. Using *these* definitions, we then proceeded to assign each piece of neighborhood geography (in all, some 540,000 neighborhood units) to one of the forty PRIZM Clusters.

Each neighborhood unit, be it a Block-Group, Enumeration District, Census Tract, Minor Civil Division, ZIP Code or Postal Carrier Route, was *individually assigned* according to its own unique demographic characteristics, without reference to *any* other neighborhood unit. PRIZM Block-Group Cluster assignments were not governed by PRIZM ZIP Cluster assignments, or vice versa.

PRIZM Block Group Assignments

To illustrate the depth of the PRIZM System, seen below is a map and profile of the Block-Group Cluster composition of a single Manhattan ZIP Code (10019, Radio City). Viewing the colorful extremes across *eight* Block-Group Clusters in this one ZIP Code, it is easy to appreciate both the accuracy and utility of the PRIZM Cluster system.

Manhattan ZIP Code 10019



PRIZM Block-Group Clusters

- Bohemian Mix
- Gray Power
- Single City Blues
- Urban Gold Coast
- Downtown Dixie-Style
- Hispanic Mix
- Public Assistance
- New Melting Pot

SELECTING THE RIGHT NEIGHBORHOOD TARGETS

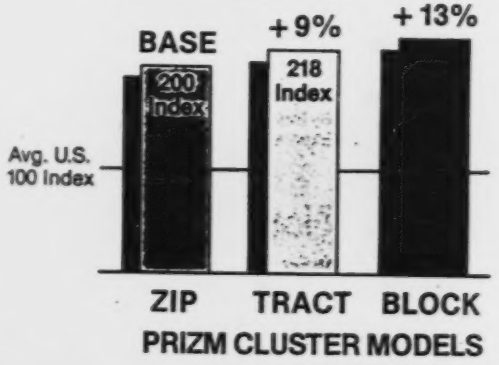
Because the forty PRIZM Clusters were statistically replicated at every neighborhood level from Block Groups to ZIP Codes, marketers can freely shift up and down across the PRIZM System for any analytic or targeting need.

There has been much debate about which of these levels is "best". This is as pointless as arguing over which golf club is best. For all are valid, useful tools, and each offers unique targeting advantages.

Block-Group Clusters are ideal for PRIZM profile analyses of geo-coded customer files, for list segmentation, and for analyzing/targeting local retail trading areas and sites. Tract Clusters are also well suited for trading-area analyses, especially over time, and are ideal for local-market mapping of sales data and client-defined PRIZM targets. And where geo-coding is not feasible, ZIP Clusters suit most analytic needs.

Where applications and data availability permit, targeting efficiencies improve at the smaller neighborhood levels.

Relative Targeting Efficiencies at Three Neighborhood Levels



As measured across many PRIZM profiles of client customer records, the variance in behavioral discrimination for the top 20% of ranked Cluster profiles shows average gains of 9% and 13% for Tract and Block-Group Clusters vs. ZIP Clusters, respectively. These gains reflect the underlying variance inherent in the Census data as we shift down across neighborhood levels from ZIP Codes to Block Groups.

Only PRIZM combines the right Cluster system with twelve years of experience. We have been there, through thousands of client case histories. We *know* how to make it work for you.

P · R · I

Market Segmentation & Targeting t

THE 40 CLUS

THE TWELVE SOCIAL GROUPS

Codes	Descriptive Titles	Numbers
S1	Educated, Affluent Executives & Professionals in Elite Metro Suburbs	28 8 5
S2	Pre & Post-Child Families & Singles in Upscale, White-Collar Suburbs	7 25 20
S3	Upper-Middle, Child-Raising Families in Outlying, Owner-Occupied Suburbs	24 30
U1	Educated, White-Collar Singles & Couples in Upscale, Urban Areas	21 37 31 23
T1	Educated, Young, Mobile Families In Exurban Satellites & Boom Towns	1 17 12
S4	Middle-Class, Post-Child Families in Aging Suburbs & Retirement Areas	27 39 2
T2	Mid-Scale, Child-Raising, Blue-Collar Families in Remote Suburbs & Towns	40 16 29
U2	Mid-Scale Families, Singles & Elders in Dense, Urban Row & Hi-Rise Areas	3 36 14 26
R1	Rural Towns & Villages Amidst Farms & Ranches Across Agrarian Mid-America	19 34 35
T3	Mixed Gentry & Blue-Collar Labor in Low-Mid Rustic, Mill & Factory Towns	33 22 13 18
R2	Landowners, Migrants & Rustics in Poor Rural Towns, Farms & Uplands	10 38 15 6
U3	Mixed, Unskilled Service & Labor in Aging, Urban Row & Hi-Rise Areas	4 11 9 32

THE FORTY LIFE-STYLE CLUSTERS

Nicknames	One-Liners						
Blue Blood Estates	DEN5	SUBS	DOM	FAM	4/3	CG	WC
Money & Brains	DEN7	SUBS	DOM	F/S	4/5	CG	WC
Furs & Station Wagons	DEN5	SUBS	DOM	FAM	3/4	CG	WC
Pools & Patios	DEN6	SUBS	DOM	CPL	5/4	CG	WC
Two More Rungs	DEN8	SUBS	MIX	F/S	6/5	CG	WC
Young Influentials	DEN7	SUBS	DOM	F/S	1/2	CG	WC
Young Suburbia	DEN5	SUBS	DOM	FAM	3/2	CG	WC
Blue-Chip Blues	DEN5	SUBS	DOM	FAM	3/2	HS	BW
Urban Gold Coast	DEN9	CITY	MIX	SGL	2/6	CG	WC
Bohemian Mix	DEN9	CITY	MIX	SGL	2/1	CG	WC
Black Enterprise	DEN7	CITY	DOM	F/S	3/4	SC	WC
New Beginnings	DEN7	CITY	MIX	F/S	2/1	SC	WC
God's Country	DEN2	TOWN	DOM	FAM	3/2	CG	WC
New Homesteaders	DEN3	TOWN	DOM	FAM	1/2	SC	BW
Towns & Gowns	DEN3	TOWN	DOM	SGL	1/2	CG	WC
Levittown, U.S.A.	DEN6	SUBS	DOM	CPL	5/6	HS	WC
Gray Power	DEN5	SUBS	DOM	CPL	6/5	SC	WC
Rank & File	DEN6	SUBS	MIX	CPL	5/6	HS	BC
Blue-Collar Nursery	DEN2	TOWN	DOM	FAM	3/2	HS	BC
Middle America	DEN4	TOWN	DOM	FAM	5/4	HS	BC
Coalburg & Corntown	DEN2	TOWN	DOM	FAM	6/3	HS	BC
New Melting Pot	DEN9	CITY	MIX	F/S	6/5	EX	WC
Old Yankee Rows	DEN7	CITY	MIX	F/S	6/5	HS	BW
Emergent Minorities	DEN7	CITY	DOM	S/S	1/2	SH	BS
Single City Blues	DEN8	CITY	MIX	SGL	1/2	SC	BW
Shotguns & Pickups	DEN1	TOWN	DOM	FAM	3/4	HS	BF
Agri-Business	DEN1	FARM	DOM	FAM	6/5	EX	BF
Grain Belt	DEN0	FARM	DOM	FAM	6/5	HS	BF
Golden Ponds	DEN3	TOWN	DOM	CPL	6/5	EX	BW
Mines & Mills	DEN3	TOWN	DOM	FAM	5/4	HS	BC
Norma Rae-Ville	DEN3	TOWN	MIX	FAM	1/4	SH	BC
Smalltown Downtown	DEN6	TOWN	DOM	F/S	6/1	HS	BW
Back-Country Folks	DEN1	TOWN	DOM	FAM	6/3	SH	BC
Share Croppers	DEN1	TOWN	MIX	FAM	6/5	GS	BF
Tobacco Roads	DEN0	TOWN	DOM	F/S	6/5	GS	BF
Hard Scrabble	DEN0	FARM	MIX	FAM	6/5	GS	BF
Heavy Industry	DEN7	CITY	MIX	F/S	6/5	SH	BC
Downtown Dixie-Style	DEN6	CITY	DOM	S/S	1/6	SH	BS
Hispanic Mix	DEN8	CITY	DOM	F/S	1/2	GS	BC
Public Assistance	DEN8	CITY	DOM	S/S	1/6	GS	BS

KEY TO ONE-LINERS:

Example (Cluster No. 16 — Middle America)

Demographic Highlights	1	2	3	4	5	6	7	8	9
One-Liner Abbreviations	DEN4	TOWN	DOM	FAM	5/4	HS	BC	S-U	Q21

1. Average Density Decile

DEN0 - (Household Density Per Square Mile, Lowest to Highest)

2. Predominant Area Type

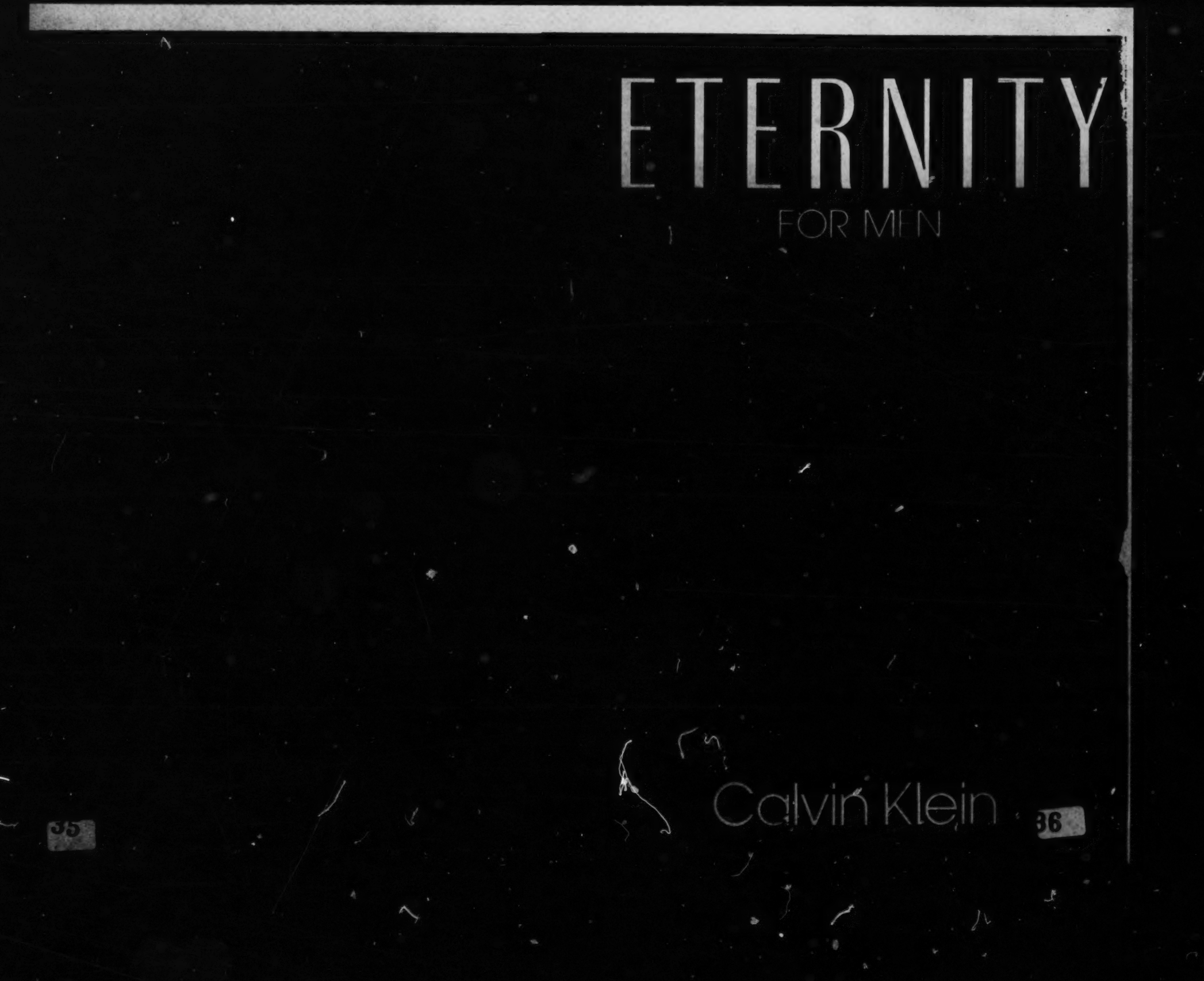
CITY (Dense, Urban Row & Hi-Rise Areas)
SUBS (Suburban Fringe Residential Areas)
TOWN (Ex-Urban Towns & Satellite Suburbs)
FARM (Farms, Ranches & Other Rural Areas)

3. Ethnic Diversity

DOM (Dominant Ethni
MIX (Mixed Ethnic Gr

INFINITI

Calvin Klein Coats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10120	Perfume Purse Spray .25 fl oz	___	55.00	___
10125	Cologne 1.7 fl oz	___	35.00	___
10135	Cologne 3.4 fl oz	___	48.00	___
10140	Cologne Spray 3.4 fl oz	___	50.00	___
10145	Luxury Body Cream net wt 5.5 oz	___	50.00	___
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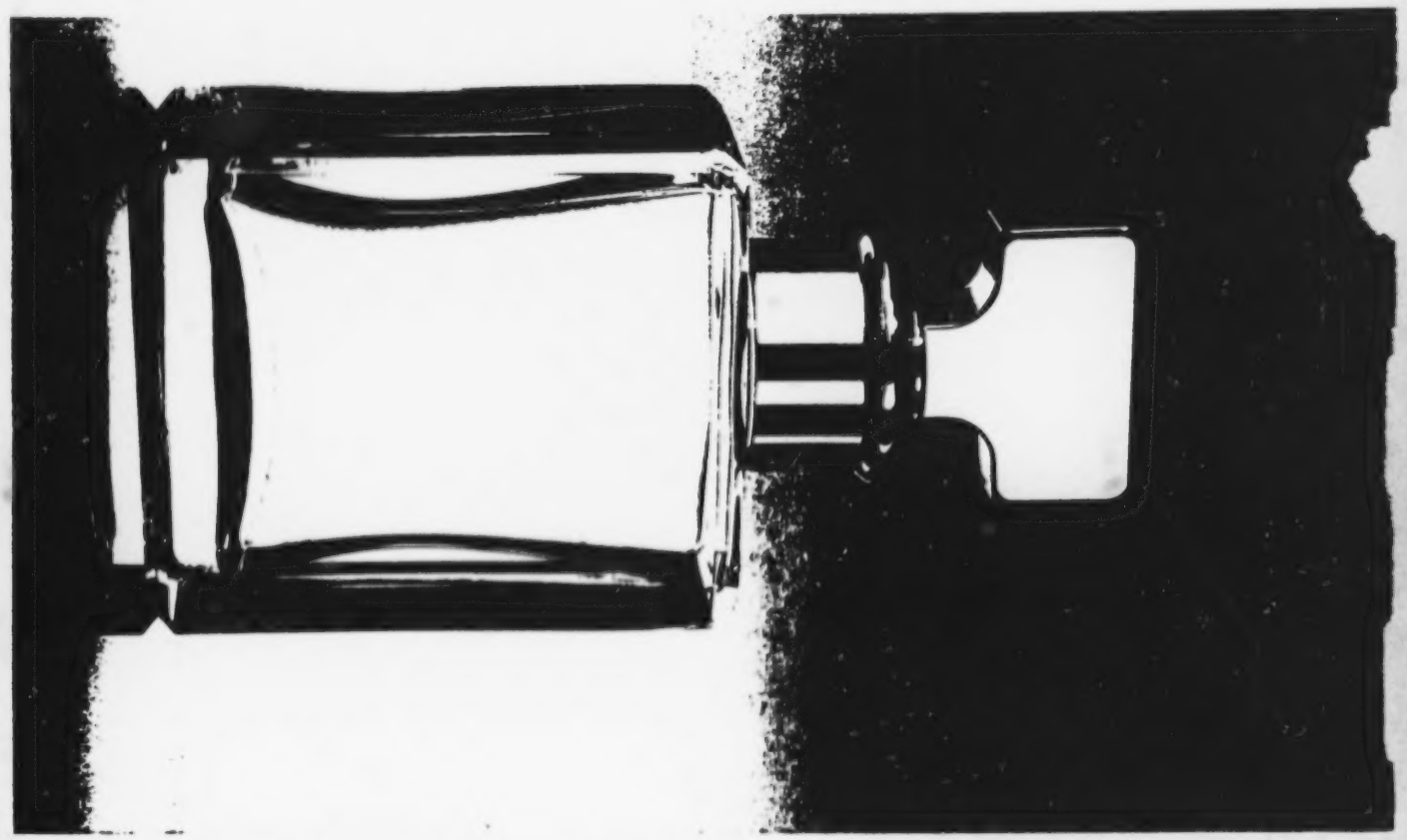

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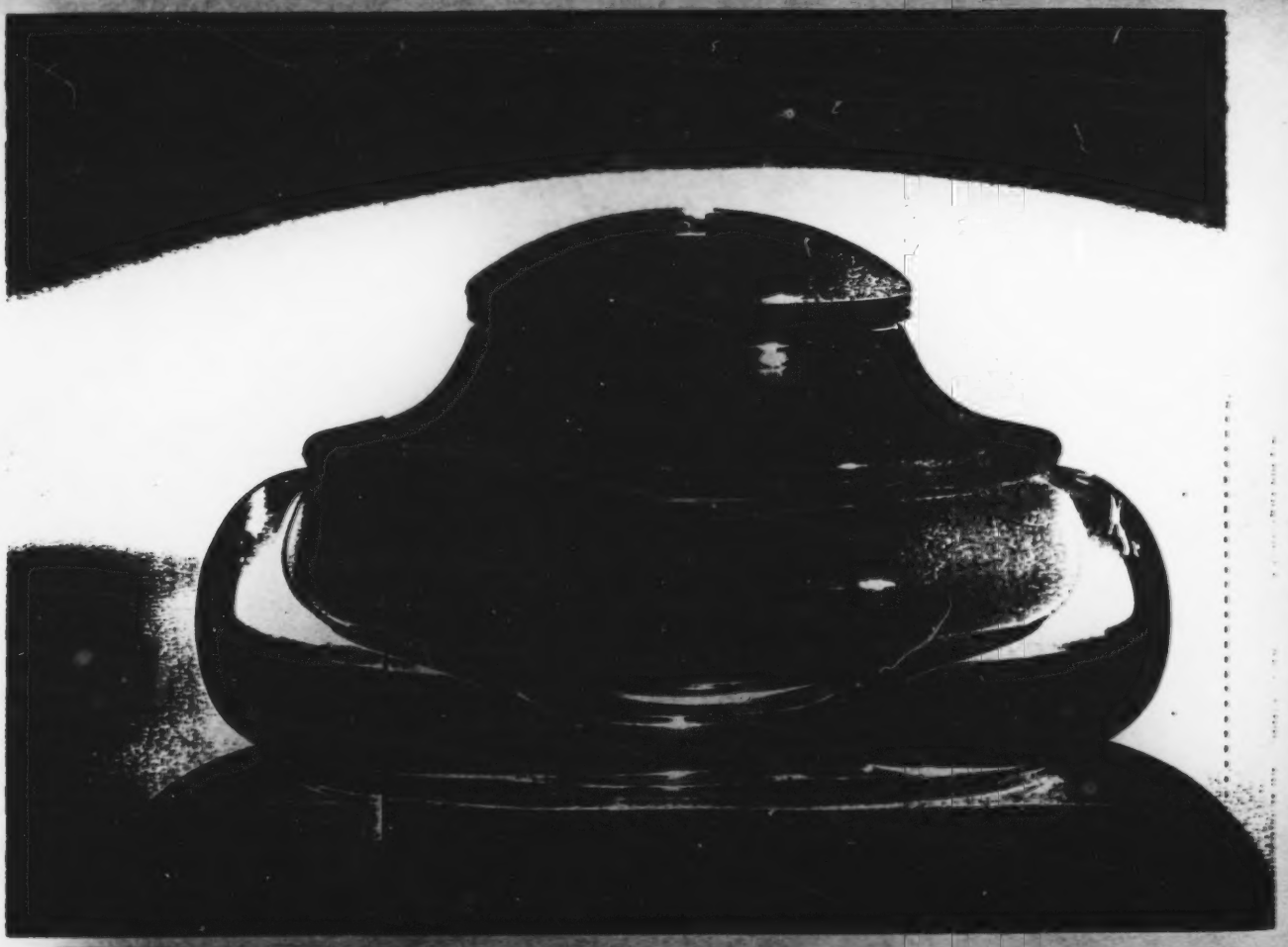

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